

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund  
Saint-Gaudens Memorial  
34 South Highland Avenue  
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: [www.nps.gov/saga/](http://www.nps.gov/saga/)

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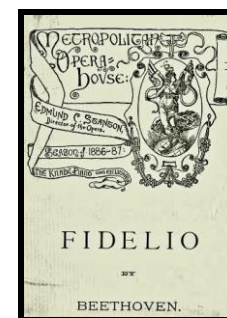
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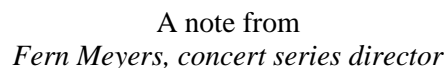


*A Sampler of*  
*Saint-Gaudens' Operatic Favorites*

Opera North Young Artists

**July 12, 2015**  
**2:00 PM**

**SAINT-GAUDENS NHS**  
**CORNISH ♦ NEW HAMPSHIRE**



The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Front cover: Playbill, Metropolitan Opera 1886-1887 season. Collection, Saint-Gaudens NHS.

## PROGRAM

## Selections from operas in the Saint-Gaudens collection

Fidelio, Duet, Act I  
(Now Sweetheart, at last we're alone)  
Marzelline - Martha Eason, soprano  
Jaquino - Dane Suarez, tenor

Martha, Aria, Act 1  
(M'appari tutt'amor)  
Lionel - Victor Starsky, tenor

Tännhauser, Aria, Act 1  
(O du mein holder Abendstern)  
Wolfram - Kian Freitas, bass baritone

Don Giovanni, Aria, Act 1, Wolfgang Amadeus Mozart (1756-1791)  
(Deh vieni alla finestra)  
Don Giovanni - Dean Murphy, baritone

Don Giovanni medley for Flute and Piano      Wolfgang Amadeus Mozart  
Alison Hale, Flute and Michael Sakir, piano (from 1890s Carl Fischer  
publication in collection)

La Fille du Regiment, Aria Act 1  
(Chacun le sait)  
Martha Eason, soprano

Faust, Aria, Act 1 Charles Gounod  
(Jewel Song...Ah, je ris de me voir)  
Jenna Siladie, soprano

## INTERMISSION

## Opera North season preview

Abduction from the Seraglio Wolfgang Amadeus Mozart  
Aria, Act 2 (Durch Zärtlichkeit und Schmeichen)  
Blondchen - Martha Eason, soprano

Quartet, Act 3 (Ach, Belmonte!)  
Konstanze - Candace Matthews, soprano  
Blondchen - Martha Eason, soprano  
Belmonte - Jesse Darden, tenor  
Pedrillo - Dane Suarez, tenor

West Side Story  
Aria, Act 1 (Maria)  
Tony - Victor Starsky, tenor

Leonard Bernstein (1918-1990)

West Side Story  
Duet, Act 1 (Tonight)  
Maria - Candace Matthews, soprano  
Tony - Victor Starsky, tenor

West Side Story  
Duet, Act 2 (I have a love)  
Anita - Emily Geller, mezzo soprano  
Maria - Candace Matthews, soprano

The Tender Land  
Aria, Act 1 (Laurie's Song)  
Jenna Siladie, soprano

Aaron Copland (1900-1990)

The Tender Land  
Quintet (The Promise of Living)  
Jenna Siladie, soprano  
Emily Geller, mezzo soprano  
Jesse Darden, tenor  
Dean Murphy, baritone  
Kian Freitas, bass baritone

### ABOUT THE YOUNG ARTIST PROGRAM

Opera North's Young Artist Program has grown in stature and prominence on a national scale. From over 1,000 applicants, fifteen singers, three pianists, two directors, and two stage managers were selected from highly competitive auditions and interviews in nine cities across the country.

Since its inception in 1983, 350 singers and 50 conductors and directors have participated in the program and a select group of these artists have made major debuts at important opera companies around the world, including: The

Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, La Scala, and The Royal Opera House.

Opera North's Young Artist Program is distinguished from other apprentice programs in the variety and quality of the opportunities provided. For six weeks, Opera North Young Artists are placed in an environment that is nurturing and beneficial. They are treated as professionals and provided with compensation and a comfortable place to live, freeing them to concentrate on their personal musical and professional advancement.

The focus of the Program is on education through performance, which comes from an opportunity to: perform and cover appropriate roles in both main stage productions of the Opera North season, take on leading roles in the Young Artist productions, and work with world-class directors, designers, and conductors in both rehearsals and classes.

Young Artists return to the Upper Valley as part of ON's Education and Outreach Programs throughout the year. They perform for over 3,000 students and adults in schools and free public performances.

### ABOUT THE ARTISTS

**Jesse Darden, tenor**, is in his first year with the Boston University Opera Institute studying with Penelope Bitzas. He holds degrees from UNC Greensboro and The Ohio State University. He received the Chautauqua Opera Studio Artist award in 2013 and was a 2015 Regional Finalist with the Metropolitan Opera National Council Auditions. Recent role assignments include Belfiore in *La Finta Giardiniera*, Don Jose in *La Tragedie de Carmen*, Prunier in *La Rondine*, Fenton in *Falstaff*, Sir Philip in *Owen Wingrave*, and Albert in *Albert Herring*. Jesse will sing Martin in *The Tender Land* with Opera North this summer.

**Martha Eason, soprano**, is currently pursuing her Performance Diploma at Indiana University's Jacob's School of Music. She has recently enjoyed playing the role of Kitty in Gian Carlo Menotti's opera *The Last Savage*. Other recent roles include Vesperta in Telemann's *Pimpinone*, Sophie in Massenet's *Werther*, Ms. Silverpeal in Mozart's *The Impresario*, Serpina in Pergolesi's *La Serva Padrona*, and Atalanta in Handel's *Serse*. Martha recently enjoyed giving her first recital performance at the Kennedy Center in Washington D.C. near her alma mater, The University of Virginia,

where she graduated with her B.A. in Music. Martha is a student of Costanza Cuccaro.

**Emily Geller, mezzo-soprano**, has performed a wide range of repertoire including opera, musical theater, operetta, and oratorio. This past summer she sang Mrs. Emma Jones in Kurt Weill's *Street Scene* at Opera North where she was noted as "...dangerously close to stealing the show with her effortless comic delivery." She has performed leading roles with numerous regional theater companies including The Staten Island Philharmonic, Music Theater Bavaria, One World Symphony, Amore Opera, and Boston University's Tanglewood Vocal Program. Emily earned her B.M. in Vocal Performance from the New England Conservatory of Music and her M.M. in Opera from Binghamton University. She will perform Ma Moss in *The Tender Land* at Opera North.

**Dean Murphy, baritone**, is from Maynard, Massachusetts. He graduated from The Hartt School in May 2014 with a Bachelor of Music in Vocal Performance (Magna Cum Laude). In March 2014, Dean joined the Manchester Symphony Orchestra as Haman in their production of Handel's great oratorio, *Esther*. Dean sang the role of Il Principe Yamadori in May 2014 with Connecticut Lyric Opera in their production of *Madama Butterfly*. He is thrilled to be joining them in their 2014-15 season as der Notar in *Der Rosenkavalier* and Figaro in *Il barbiere di Siviglia*. Dean is delighted to be a Young Artist at Opera North where he is performing the role of Top in *The Tender Land*.

**Jenna Siladie, soprano**, was hailed by the New York Times for her "endearing" and "sweet voice" in her New York City debut this fall with Gotham Chamber Opera. The Wall Street Journal likewise noted "an ebullient soprano with great stage presence" and that she "sparkled" as the two leading ladies of Armanda (*Alexandre Bis*) and Popelka (*Comedy on the Bridge*). This summer Jenna makes her company and role debut singing Laurie Moss in Opera North's production of *The Tender Land*, while also covering Maria in *West Side Story*. Jenna is a recent Master of Music graduate from Yale University.

**Victor Starsky, tenor**, was born and raised in Queens, New York. This past November, Mr. Starsky was honored to perform the role of The Celebrant in the Leonard Bernstein *Mass* under the premier conductor and assistant to Bernstein, Maestro Maurice Peress. Other roles have included Obadiah in Mendelssohn's *Elijah*, Le Chevalier in Poulenc's *Les Dialogues des Carmelites*, Tybalt in Gounod's *Roméo et Juliette*, and Nerone in Monteverdi's *L'Incoronazione di Poppea*.

**Filippo Ciabatti, pianist**, is a native of Florence (Italy) and holds degrees in piano, choral and orchestral conducting from Italy and the United States. He is currently enrolled in the Orchestral Conducting program at University of Illinois, where he also serves the Lyric Theatre as an assistant conductor and vocal coach. As a pianist and coach, he worked for the Cherubini Conservatory, Maggio Musicale Fiorentino, Florence Opera Academy and performed with singers such as Adriana Marfisi and Silvia Bossa. He has played for masterclasses of Renée Fleming, William Matteuzzi, Nathan Gunn, Donald George, Isabel Leonard. In 2016, he will be conducting a full production of Britten's *Midsummer night's Dream* at the Illinois Lyric Theatre. He is the choirmaster of Emmanuel Memorial Episcopal Church in Champaign, Illinois.

**Michael Sakir, conductor**, is equally active on the podium and at the keyboard. In the 2014-15 season, Michael makes his conducting debuts at Northwestern University's Bienen School of Music for the fully-staged Chicago premiere of Jake Heggie's *Dead Man Walking*, American Opera Projects for the touring premiere production of Laura Kaminsky's *As One*, Opera in the Ozarks for Rossini's *La Cenerentola*, and Opera North for Aaron Copland's *The Tender Land*. He also returns to the Boston Opera Collaborative as conductor and harpsichordist for Handel's *Rinaldo*. Michael holds bachelor degrees in Piano Performance and Music History from the Oberlin Conservatory of Music and a graduate degree in Orchestral Conducting from The Boston Conservatory.

**Natalia Tokar, pianist**, is a native of Russia and made her debut with Kaliningrad Philharmonic in 1998. She has performed in St. Petersburg Philharmonic Hall (Russia), Carnegie Hall (Weil Recital Hall, NYC, USA), Hill Auditorium (Ann Arbor, MI), and Hong Kong City Hall (China). She has performed as a soloist with symphony orchestras in Kaliningrad and Saint-Petersburg, was awarded with Kaliningrad State Government Grant, and received prizes from regional *New Names* and *Rachmaninoff* piano competitions, *The Three Centuries of Art Songs* international voice and piano duo competition and others. A graduate from St. Petersburg State Conservatory (Russia) and Michigan State University (USA), she holds her M.M. and D.M.A. degrees in both piano performance and collaborative piano.

## PROGRAM NOTES

As a tribute to Augustus Saint-Gaudens, today's program draws upon the Saint-Gaudens' personal sheet music collection, a large percent of which is from the opera repertoire. ("Gus") was a dedicated amateur flutist who had

a trained quality voice. He often sang favorite arias while he worked and his powerful basso-profundo voice carried across the meadows. Little is known about Gus's early exposure to music, but when he entered the workforce at the age of thirteen to apprentice for Louis Avet, a cameo stone cutter, he heard Avet singing arias as he worked. His next employer, Jules Le Brethon, also sang as he worked which, perhaps, explains how Gus acquired a taste for fine music and a habit of singing while he worked.

There is an amusing account of Gus when he was 18—walking through Central Park one Saturday evening—belting out arias from von Flowtow's opera *Martha* with fellow students. Most likely they would have sung the popular aria *M'appari tutt'amor*, performed today. When he was 22 and in Paris attending an opera, it was announced that France had declared war on Prussia. While Gus was courting his future wife, Augusta ("Gussie") Homer, the couple attended musical events together. They shared an interest in music and Gussie played the piano.

Mrs. Saint-Gaudens' cousin was the art song composer Sidney Homer whose wife was the mezzo soprano/contralto Louise Homer. In 1901 Mme. Homer prepared for her role with the Metropolitan Opera Company in a make-do corncrib studio, just up the road from Aspet. Gus would join Louise for impromptu duets as she rehearsed her parts for "Venus" in Wagner's *Tannhauser*. The Saint-Gaudens' hosted musical soirées, attended concerts and sometimes gathered in their parlor for duets. Perhaps they played today's instrumental duet from Mozart's opera *Don Giovanni* copied from their sheet music *Collection of Operatic Selections*, published in 1892 (flute) and 1898 (piano) by Carl Fischer.

A program in the Saint-Gaudens collection suggests that Augustus attended a Metropolitan Opera performance of Beethoven's *Fidelio*, presented on January 14, 19, and February 3, 1887 during the Metropolitan Opera's third season. Anton Seidel conducted the performances and his style was characterized by free tempi and interpretations, even of established classics such as *Fidelio*. The duet from *Fidelio* performed today was sung in 1887 by Seidel's wife, the soprano Augusta Seidel-Krauss, with the tenor Otto Kemnitz. Augustus Saint-Gaudens would be pleased to be remembered for his love of music and enthusiastically applaud a program of some of his favorite operas performed in the Little Studio.



The Trustees of the Saint-Gaudens Memorial are grateful to the following donors and partners for their generous support of this concert series:

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Genevieve Williamson



Mme. Louise Homer prepared for her role as Venus in Wagner's Tannhauser while in the Cornish Colony in 1901. Her husband was Sidney Homer, a composer of art songs and cousin of Mrs. Saint-Gaudens.

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**July 19** *Enchanted Isle—Irish Songs, Hornpipes and Jigs*; Sarah Blair, fiddle, Dominique Dodge, Celtic harp, Jeremiah McLane, accordion, David Surette, bouzouki/guitar  
*A Musical Tribute to Larry Nowlan*

**July 26** *The Virtuoso Sax*; Asylum Quartet; Gershwin, Glazunov and *with world premiere by Tony Schemmer*  
*Sponsored by Saint-Gaudens Memorial Music Fund Contributors*

**August 2** *Masterworks for Eight Hands*; The Fischers and Jennings violin, cello and piano  
*Bea Robinson and Chuck Bradway Concert*

**August 9** *Fireworks for Strings—Handel, Beethoven, Ravel*; Eric Silberger, violin, Kensho Watanabe, viola and Daniel Lelchuk, cello  
*10<sup>th</sup> Annual Rosamond Edmondson Concert*

**August 16** *Fanfare—Classical and Pop Sparklers for Brass*; Redline Brass Quintet *with world premiere by Tony Schemmer*  
*Sponsored by The Woodlands at Harvest Hill, Alice Peck Day Hospital*

**August 23** *Afternoon Romance—Mendelssohn and Dvorak*; Trio Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry Kramer, piano  
*Sponsored by a Friend of Music at Saint-Gaudens*

**August 30** *Grade A “Fancy”—Sweet A Cappella Jazz*; Maple Jam  
*Sponsored by Vermont Public Radio*

#### **SPECIAL EVENT**

**September 26** *Dedication of the Newly Cast Standing Lincoln*; with Civil War music by the 12<sup>th</sup> NH Regiment Serenade Band